

BATMAN

KING TUT'S COUP

BY

PAULINE AND LEO TOWNSEND

(STANLEY RALPH ROSS VERSION)

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BATMAN

"KING TUT'S COUP"

by

Pauline and Leo Townsend

(Stanley Ralph Ross Version)

FIRST DRAFT
January 26, 1967

NOTE:

CAST AND SET LISTS WILL FOLLOW
WITH THE FINAL SCRIPT.

"KING TUT'S COUP"

TEASER

FADE IN

1 EXT. COLLEGE CAMPUS - DAY (STOCK) 1

Verdant, green, rolling lawns.

NARRATOR

IT'S THE START OF A NEW SEMESTER
AT YALE UNIVERSITY. AND THE
PROFESSOR OF EGYPTOLOGY OUTLINES
HIS PLANS.

2 MED. SHOT - PROFESSOR AND TWO STUDENTS 2

KING TUT is dressed in the robes of a teacher and two of his STUDENTS listen carefully and hang on his every word. The students wear student-type garb. One of them will become the Royal Jester and the other, Lord Chancellor. But for now, they are FRANK and ERNEST. At the moment, they stand next to an ivy-covered wall. The Professor holds an ancient Egyptian urn in his arms, and wears a hat.

PROFESSOR (TUT)

It bodes to be an exciting class, fellows. Many new archeological discoveries have been made lately and we'll cover them all.

FRANK

A couple of guys were saying you flipped a while back, Professor. And assumed the identity of King Tut. Is that true?

PROFESSOR (TUT)

(nods)

I suffer from a unique combination of amnesia and identity transference. Only happens when I get hit on the head, though.

(removes hat, it
is metal-lined)

Thus, as you can see, I've protected myself with this hard hat.

3 MED. SHOT - WINDOW 3

A WINDOW WASHER is busy plying his trade. There are two earthenware flower pots on the sill. As the washer reaches across to get his scraper, he knocks over the two pots and they go plummeting down.

4 PROFESSOR AND STUDENTS

4

The pots land on the two students' heads. Their eyes cross and they shake off the effects. Now they look at the Professor, fall to their knees and salaam.

FRANK

Hail, almighty Tut, Prince of Darkness.

ERNEST

Hail, sovereign of all that's mean and evil.

FRANK

Hail!

ERNEST

Hail!

Professor looks at CAMERA, heaves a sigh.

PROFESSOR (TUT)

(wearily)

The gang's all here.

And with that, he removes his hard hat, and smashes the urn on his own head! His eyes cross.

BAT SPIN TO:

5 EXT. GOTHAM MUSEUM - NIGHT (STOCK)

5

A venerable old building.

NARRATOR

AND TWO NIGHTS LATER AT THE GOTHAM CITY MUSEUM -- EGYPTOLOGY SECTION -- AN UNHOLY TRIO LURKS...!!!

6 INT. EXHIBITION HALL - CLOSE ON CASKET

6

A spotlight illuminates a large bejeweled sarcophagus. A sign at the base of the thing says: SARCOPHAGUS, CIRCA 1300 B.C.

7 MED. SHOT - TUT AND TWO AIDES

7

They stand in the archway and gaze upon the long box.

LORD CHANCELLOR

Prithee, almighty potentate, for what purpose do you seek this sarcophagus?

Cont.

7 Cont.

7
Cont.

KING TUT

A tiskit, a tasket, I want that
jeweled casket to sleep in,
Lord Chancellor. I've found that
sleep is the most effective cure
for insomnia. Is that not so,
Royal Jester?

JESTER

Another pearl of wisdom has dropped
from your lips, Master.

KING TUT

Silence! Methinks me hears an
infidel.

8

ANOTHER ANGLE - MUSEUM GUARD

8

The GUARD walks into the area. He has a flashlight in his
hand and looks down. He walks right into the massive bulk
of King Tut, looks up.

GUARD

Wha....what are you doing here?

KING TUT

What are you doing here?

GUARD

I asked you first.

KING TUT

So you did, so you did. I'm here
to lay rightful claim to yon
sarcophagus.

GUARD

You're a thief!

KING TUT

You're right!

The Lord Chancellor steps up behind the Guard and raps
him over the head. The Guard falls in his tracks.

BAT SPIN TO:

9

INT. COMMISSIONER GORDON'S OFFICE - DAY

9

COMMISSIONER GORDON looks up from his desk at CHIEF O'HARA.

COMMISSIONER GORDON

And how is the guard's condition,
Chief O'Hara?

9 Cont.

9
Cont.

CHIEF O'HARA
Still unconscious.

COMMISSIONER GORDON
In times like these, there is only
one man who can help us solve the
problem.

CHIEF O'HARA
Batman?

COMMISSIONER GORDON
No, Bruce Wayne. There's an Egyptian
Costume Ball at the Gotham City Hotel
tonight. Bruce Wayne is chairman.
Perhaps he knows something that we
don't.

CHIEF O'HARA
I doubt it. Those millionaire
playboys seldom know anything.

COMMISSIONER GORDON
It's worth a try.

10 INT. WAYNE MANOR LIVING ROOM - BRUCE, DICK AND
AUNT HARRIET

10

The trio are all garbed in rainment befitting the evening's
activities. Bruce is Caesar, Dick is Marc Antony and
Aunt Harriet is dressed as the Queen of Sheba.

AUNT HARRIET
You look very handsome tonight, Bruce.
A magnificent Caesar!

BRUCE
I can hardly wait to see Lisa dressed
as Cleopatra.

DICK
(smiles)
Better be careful, Bruce. Marc Antony
snatched Cleo from Caesar. And if
history repeats itself, I may be a
formidable foe.

AUNT HARRIET
Don't be greedy, Dick. You have
your own date. And I'm sure she's
every bit as provocative as Lisa.

Cont.

10 Cont.

10
Cont.

DICK
The Queen of Sheba hath spoken.

ALFRED walks in.

ALFRED
(to Bruce)
Phone for you, sir. It's
Commissioner Gordon.

Dick and Bruce react to Alfred's lack of aplomb in mentioning the Commissioner's name in front of Aunt Harriet.

AUNT HARRIET
Commissioner Gordon? What would he
want with you, Bruce?

BRUCE
(looks hard
at Alfred)
We'll soon find out, Aunt Harriet.

Alfred and Bruce EXIT.

DICK
(to himself)
I can't imagine Alfred making an
error like that.

AUNT HARRIET
What'd you say, Dick?

DICK
Er, nothing, Aunt Harriet. I'll
be right back.

Dick starts to move out, still wearing his costume supplemented by a puzzled expression.

11 INT. WAYNE MANOR STUDY - DAY

11

Alfred and Bruce ENTER.

BRUCE
(stern)
Alfred, I'm shocked at your
breach of secrecy.

ALFRED
No need to be, sir. The Commissioner
is calling Bruce Wayne, not Batman.

Cont.

11 Cont.

11
Cont.

BRUCE

Oh....OH!

Bruce lifts the Black Phone.

BRUCE

Yes, Commissioner.

INTERCUT:

12 COMMISSIONER GORDON AND BRUCE

12

COMMISSIONER GORDON

As Chairman of tonight's Ball, Mr. Wayne, can you tell me what significance the robbery of a sarcophagus, circa thirteen hundred B.C. would have? The jewels on it are imitation and its only value is as an antique.

BRUCE

Wait a moment! Thirteen hundred B.C. is the era when King Tut trod the land.

COMMISSIONER GORDON

That's what I was afraid of. I'd hoped it was a publicity stunt of some sort.

BRUCE

Hardly that. My committee would never engage in a stunt.

COMMISSIONER GORDON

Then it appears our old nemesis, King Tut, may have returned to haunt us.

BRUCE

My advice would be to call Batman, immediately!

COMMISSIONER GORDON

Thank you, Bruce.

13 INT. COMMISSIONER'S OFFICE

13

Commissioner Gordon hangs up the Black Phone, walks to the Red One.

COMMISSIONER GORDON

(to Chief O'Hara)

Bruce Wayne advised me to phone Batman.

Cont.

13 Cont.

13
Cont.

CHIEF O'HARA
I guess millionaires aren't so
dumb after all.

COMMISSIONER GORDON
Otherwise they never would have
become millionaires!

14 INT. WAYNE STUDY

14

The Red Phone BEEPS. Bruce reaches for it as Dick walks
in.

BRUCE
(into phone)
Yes, Commissioner.

COMMISSIONER GORDON'S VOICE
(o.s.)
The worst has come to pass, Batman.

BRUCE
I know. King Tut is back in
Gotham City. We'll be right there!

Bruce hangs up.

15 INT. COMMISSIONER GORDON'S OFFICE

15

Commissioner Gordon looks at the phone in his hand, then
looks at the CAMERA.

COMMISSIONER GORDON
Absolutely incredible! You'd
think the man could read my mind!

16 INT. WAYNE MANOR STUDY - BRUCE AND DICK

16

BRUCE
To the Batpoles!!!!

Dick turns the switch, the panel opens and they race to
the Batpoles and slide down.

FADE OUT

END OF TEASER

PART ONE

FADE IN

17 STANDARD BATFOOTAGE OPENING - DAY 17

Down the poles, out into BATCAVE under MAIN TITLES, to the Batmobile and the chase is on!

BAT SPIN TO:

18 INT. COMMISSIONER GORDON'S OFFICE - DAY 18

Commissioner Gordon, Chief O'Hara, Batman, Robin.

ROBIN

Why can't he stay where he belongs -- up at Yale, where he's just a nice mild-mannered Professor?

BATMAN

Don't forget, Robin -- when the Professor metamorphosiszes into King Tut, he forgets his true identity.

(to Commissioner Gordon)

No clues?

COMMISSIONER GORDON

(shakes his head)

Nary a one.

CHIEF O'HARA

Tut tried once to claim Gotham City as his Kingdom. You don't suppose he'll try it again?

BATMAN

I doubt it. He was thwarted on that gambit.

The PHONE RINGS on Commissioner Gordon's desk. He picks it up.

COMMISSIONER GORDON

Yes...?

(listens, stiffens)

How brutal! We'll get on it right away!

Commissioner Gordon hangs up the phone, looks at the others.

Cont.

COMMISSIONER GORDON

Fouad Sphinx, the talented
Middle-Eastern pantomimist has
just been -- found in his swank
suite at the Pyramid Hotel!

BATMAN

Alive?

COMMISSIONER GORDON

Barely, Batman. He's been
severely pummeled about the
head and shoulders by someone
answering the description of
King Tut. Furthermore, he
was strung up by his heels in
the classic tradition.

ROBIN

(reviews)

Sphinx... Pyramid... Middle-Eastern.
You think it might mean something,
Batman?

BATMAN

Chances are it's a clue.

COMMISSIONER GORDON

I'm sure of it, Batman. His last
words before he passed out were:
Please send Batman to me as I
have an important message for him...

BATMAN

It's a break! Let's go, Robin!

COMMISSIONER GORDON

I haven't finished the message,
Batman.

BATMAN

(in his tracks)

I'm sorry. Go on, Commissioner.

COMMISSIONER GORDON

King Tut says that Batman and
Robin will not live to see
another sun set on Gotham City.

Batman waits a beat.

Cont.

18 Cont.1

18
Cont.:

BATMAN

Is that it?

COMMISSIONER GORDON

Yes.

BATMAN

Now, let's go, Robin.

Batman and Robin race OUT of the room,

STRAIGHT CUT TO:

19 EXT. ROYAL LAND BARGE - DAY

19

It is semi-obsured by a large clump of trees. The Royal Land Barge is a thirty-five foot trailer.

NARRATOR

MEANWHILE, IN TUT'S
ROYAL LAND BARGE...!

20 INT. LAND BARGE

20

A long, thin room featuring the casket seen earlier. It is propped up at a forty-five degree angle on a pedestal. At its base sit the Royal Jester and the Lord Chancellor. On a couch lolls lovely NEILA, a curvaceous wench dressed in the proper Egyptian clothes we have seen before in assorted movies. A bowl of grapes sits between the men. Two other GIRLS fan the men.

JESTER

His royal badness should have been back by now. I pray he did not run afoul of the law.

LORD CHANCELLOR

Fear not, Royal Jester. King Tut sees all and knows all.

NEILA

Well if he's so darned smart, I hope he can get us some cash. I have to return this outfit to the costume company by a week from Tuesday.

JESTER

Be thou still, wench!

Cont.

20 Cont.

20
Cont.

A SOUND OF TRUMPETS is heard. Tut ENTERS. The Jester, Chancellor and the two girls prostrate themselves. Neila is conspicuous by her lack of respect.

NEILA

Hello, Tut baby. What's shaking?

KING TUT

Batman's head. Unless I miss my guess.

JESTER

Is it all right if we get up?
My back hurts.

KING TUT

You may rise.

Tut walks to the angled casket and steps into it, relaxes.

KING TUT

Ahhhh. Be it ever so humble...

From his royal robes he removes a folded newspaper and begins to read it. The others watch.

NEILA

(to the others)

What's with him?

Tut holds up a hand.

KING TUT

Please, Neila! You may be
Goddess of the Nile, but I
am your King.

(back to
the paper)

And soon I will claim my Queen!

Now the others are really in a state of bewilderment.
But as commanded, they remain silent.

21

INSERT - THE NEWSPAPER

21

in Tut's hands. It features a photograph of a gorgeous young lady, garbed as Cleopatra, Queen of the Nile. The caption beneath the photo reads:

Cont.

21 Cont.

21
Cont.

KING TUT

(reads aloud)

'The lovely Lisa Carson, daughter of Andrew P. Carson, will appear at the Ball as Cleopatra. Her escort will be Bruce Wayne, as Julius Caesar.'

22 BACK TO SCENE

22

Tut sighs rapturously.

KING TUT

Come - observe.

The Lord Chancellor, the Jester and Neila move up to the throne, to look at the photo.

KING TUT

(to himself)

Millionaire Bruce Wayne.
Tonight he will lose his Queen -
to me, the King.

(to the others)

Pulchritudinous - just as I
envisioned her down through
the centuries! Tonight she
will be mine alone!

NEILA

(suddenly jealous)

Where does that leave me?

KING TUT

You, my dear, shall be her
Lady in Waiting.

JESTER

But I thought you came back
to Gotham City to wreak revenge
on Batman and Robin, O Majestic
Mental Marvel!

KING TUT

Allay your tensions, Royal Jester.
The Troublesome Twosome will be
destroyed. But first I must have
my Queen.

Cont.

NEILA

Aren't you a little confused?
You lived centuries before
Cleopatra!

KING TUT

And I knew the fairest of my
time. But none were so fair
as she.

LORD CHANCELLOR

You might be a little old for her.

JESTER

Like about twelve hundred years,
sire.

KING TUT

Silence, Tutlings! I have been
reincarnated, as the whole world
knows.

(looks to the
paper again)

And now, so is the lovely Cleopatra.
Everything always works out for the
best.

(adding,
thoughtfully)

And the fact that her father has
more than his share of Gotham City's
money won't hurt, either.

BAT SPIN TO:

23

INT. SWANK SUITE AT PYRAMID HOTEL - DAY

23

NARRATOR

AS, IN A SWANK SUITE AT THE
PYRAMID HOTEL, BATMAN AND
ROBIN QUESTION THE VICTIM...!

We see Batman and Robin come into the room but we do not,
as yet, see Fouad Sphinx. A POLICEMAN steps up to Batman
and Robin as they walk in.

OFFICER

We left everything just as we
found it, Caped Crusader.

BATMAN

Good work, officer. Where is
the talented pantomimist in
question?

OFFICER
(indicates)
In the corner...

Batman and Robin walk across the room. CAMERA FOLLOWS.
They stand on either side of FOUAD SPHINX, a blonde,
nordic-looking man. At this moment, Sphinx is still
hanging from the ceiling. His head is on a level with
Batman's except it is upside down!

BATMAN
How do you feel, Mr. Sphinx?

SPHINX
A little better, Batman.
King Tut is a very muscular
fellow.

BATMAN
What did King Tut say?

SPHINX
'You got my message?'

BATMAN
Was there anything else?

SPHINX
He left you a note. It's in
my pocket.

Sphinx struggles to reach in his pocket and finally
produces a scroll. He hands it to Batman who examines
it.

BATMAN
It's written in an ancient
tongue, Robin. I was an
Egyptology dropout around
fifteen hundred B.C. This is
circa thirteen hundred B.C.

ROBIN
King Tut's era!

BATMAN
Right! It will take some study.
To the Batcave, Robin.

They start to leave.

Cont.

23 Cont.1

23
Cont

SPHINX

Batman?

BATMAN

Yes, Mr. Sphinx?

SPHINX

Do you think it would be all
right if I come down now? I'm
getting a bad headache.

BATMAN

Of course. Officer!

Policeman walks INTO SHOT.

OFFICER

Yes?

BATMAN

Let him down.

OFFICER

Right, Batman.

Batman walks to the window, Robin with him. Batman
removes his Batrope.

ROBIN

A Batclimb?

Batman nods.

ROBIN

But we could walk down the
stairs or take the elevator!

BATMAN

True, Robin. But the building
may be under surveillance.

Batman and Robin crawl through window and OUT.

24

EXT. BATCLIMB - DAY

24

Batclimb and CAMEO to be written later.

BAT SPIN TO:

25 INT. BATCAVE - DAY

25

Batman and Robin stand before the Electronic Translator, into which Batman inserts the scroll. Suddenly the message board lights up, and letters begin to flash upon it. Batman and Robin stand back to read. Batman speaks the words aloud as they flash on the board.

BATMAN

'I, the Great King Tut, have returned to Gotham City to wreak revenge on Batman and his accursed companion...'

ROBIN

(not without pride)

Hey! That's me!

Batman continues to read as the last of the message appears.

BATMAN

'..., and next in importance, to claim my own.'

Batman and Robin exchange a puzzled glance.

ROBIN

His own what?

BATMAN

That is the question.

He goes to the Red Phone, picks it up. In a moment:

BATMAN

(into phone)

We've just deciphered the scroll, Commissioner.

26 INT. COMMISSIONER GORDON'S OFFICE

26

Gordon is on the Red Phone. Chief O'Hara stands beside him. Gordon listens a moment.

INTERCUT:

27 COMMISSIONER GORDON AND BATMAN

27

COMMISSIONER GORDON

Uh huh, uh huh.

(listening, frowns)

I knew he'd be after you and Robin, but -- to claim his own? What does it mean?

27 Cont.

27
Cont.

BATMAN

Whatever his plan, Commissioner -- with the Ancient Egyptian Ball being held tonight, I have a feeling our evil friend may put in an appearance there.

COMMISSIONER GORDON

Good thinking. I'll have a cordon of police in attendance. And to keep them from being noticed, they'll be attired as Egyptians.

He hangs up, turns to Chief O'Hara.

COMMISSIONER GORDON

I want twenty of your best men at the Ball tonight, in Egyptian raiment.

Chief O'Hara's face turns as red as the phone.

CHIEF O'HARA

Twenty of the finest -- dressed up like a bunch of heathens? May the saints preserve us!

BAT SPIN TO:

28 INT. TUT'S LAND BARGE -- NIGHT

28

The King is pacing the throne room, a happy gleam in his eyes.

TUT

It will work. The Royal Plan will work!

The Lord Chancellor and the Jester exchange uncomfortable glances. Finally the Lord Chancellor speaks.

LORD CHANCELLOR

One thing, Your Royal Meanness. What if the police -- think you might be attending the festivities?

JESTER

That scroll was a pretty good tip-off.

Cont.

28 Cont.

28
Cont.

TUT

But, you see, I want Batman and Robin to show up at the Ball tonight.

LORD CHANCELLOR

What happens when you show up at the Ball?

The King emits a lusty cackle.

TUT

You underestimate your Sovereign's think-tank. I have this day delivered to a certain address in Gotham City an exact replica of the Royal Robes and Mask of the Great King Tut!

The King pauses, full of himself.

TUT

He...will be me!

CUT TO:

29

INT. MAYOR'S BEDROOM - NIGHT

29

MAYOR LINSEED, with the help of his VALET, is putting on the Royal Robe of King Tut. He looks at himself in a mirror, pleased.

LINSEED

Sent by a stranger. What a lovely gesture!

VALET

A tribute to your popularity as Mayor of Gotham City, if I might be so bold.

LINSEED

Not at all.

(puts on mask)

And now - to the Ball, where no one will know me till the unmasking!

BACK TO:

30

INT. TUT'S LAND BARGE - NIGHT

30

The Evil King holds his sides with laughter.

Cont.

30 Cont.

30
Cont.

TUT

Tonight's Ball will really be a ball. For there is room on the throne for but one King! Yours truly. The Master of Thebes! The Absolute Emperor of the Nile!

JESTER

You can't knock that kind of thinking.

TUT

And now -- into action! You two will go immediately to the Ball. And when the false King arrives, report back.

The two Tutlings take off. Tut beckons to the two slave girls.

TUT

Please -- the Royal fans.

The two gorgeous slave girls move up to either side of the throne, begin fanning the King with ostrich plumes. The King, a contented man, directs his attention back to the photograph of the lovely Cleopatra. CAMERA ANGLES DOWN to a very discontented Neila seated on the pillows below the throne. She reaches for a grape, regards it distastefully, slings it across the room.

BAT SPIN TO:

- | | | |
|----|---|----|
| 31 | INT. GOTHAM CITY HOTEL - LOBBY - NIGHT | 31 |
| | People in Ancient Egyptian costumes are arriving for the Gala occasion. | |
| 32 | ANGLE ON "EGYPTIAN GLADIATORS" | 32 |
| | These are Chief O'Hara's cops, looking extremely embarrassed in their costumes. And what's more, these Irish Pharoahs look exactly like what they are - cops. | |
| 33 | ANGLE ON LORD CHANCELLOR AND JESTER | 33 |
| | standing to one side, also in Egyptian costumes, watching. | |
| 34 | ANGLE ON ENTRANCE | 34 |
| | Mayor Linseed, resplendent in his King Tut costume, makes a grand entrance. | |

- 35 ANGLE ON "EGYPTIAN GLADIATORS" 35
 One of them nudges another, who nods. All of them move toward the entrance.
- 36 ANGLE ON LORD CHANCELLOR AND JESTER 36
 watching, pleased.
- 37 ANGLE ON ENTRANCE 37
 as "King Tut" (Linseed) moves toward the lobby, the Irish Pharoahs grab him...surround him and quickly convey him back toward the entrance.

LINSEED

Let go of me! This is an outrage!

"IRISH PHAROAH"

Tell that to the Commissioner,
 Your Majesty!

The "King" (Linseed) is hauled bodily outside.

- 38 ANGLE ON LORD CHANCELLOR AND JESTER 38
 Grinning with pleasure, they turn and hurry out.

BAT SPIN TO:

- 39 INT. THRONE ROOM - LAND BARGE - NIGHT 39
 Tut sits on his throne, happily devouring with his eyes the photo of Cleo. The slave girls still fan him. Beneath the throne is the enticing Neila the grape-hater.

NARRATOR

MEANWHILE, BACK AT THE ROYAL LAND
 BARGE, THE REAL EVIL KING AWAITS
 NEWS FROM HIS TUTTINGS...BUT HARK!
 COULD THESE BE HIS MINIONS RETURNING?

The Lord Chancellor and the Jester race into SCENE.
 Chancellor bows, Jester forgets. Chancellor nudges him,
 and Jester joins him in the bow.

TUT

Don't stand on ceremony, Tuttings.
 What news have you to report?

LORD CHANCELLOR

Good news tonight, Your Superfluous
 Excellency.

Cont.

39 Cont.

39
Cont.

JESTER

The false King has been given
his just desserts.

LORD CHANCELLOR

The police have left the Ball --
with the usurper.

TUT

The Grand Plan is working!

He regally steps down from the throne.

TUT

Gather all my Tuttlings! We're
off to the Ball!

Tut, the Lord Chancellor and the Jester rush off.

BAT SPIN TO:

40

INT. BALLROOM - GOTHAM CITY HOTEL - NIGHT

40

Bruce Wayne, attired as Caesar, arrives at the Ballroom's entrance. On his arm is the gorgeous Lisa Carson Gotham City's most beautiful debutante and daughter of Andrew P. Carson, the City's wealthiest millionaire (next to Bruce Wayne, of course). Lisa is in a breathtaking Cleopatra costume. With them are Dick, as Mark Antony, accompanied by Lisa's lovely younger sister, PENNY, dressed as a lady-in-waiting to the Queen of Sheba, who is Aunt Harriet. Flashbulbs pop, NEWSPAPERMEN hurry up to interview Bruce, as a FANFARE SOUNDS. Then we HEAR APPLAUSE from the costumed guests.

41

CLOSER ON PRINCIPALS

41

Bruce turns graciously to Lisa, recognizing the fanfare.

BRUCE

For you, my Queen.

LISA

'Hail Caesar, and my lord! Hail,
most dear Caesar!'

BRUCE

(smiling)

Excellent Lisa. Right out of
'Antony and Cleopatra.'

Cont.

41 Cont.

41
Cont.

AUNT HARRIET
(looking off)
They're all waving to you, Lisa.

BRUCE
They want her to ascend the throne.
The group moves forward toward the throne.

BAT SPIN TO:

42 INT. COMMISSIONER GORDON'S OFFICE - NIGHT

42

Into the office burst the Irish Pharaohs with their prize. Commissioner Gordon and Chief O'Hara rise.

CHIEF O'HARA

Good work, men. You got him.
The City's no longer in peril.

The struggling "King" (Linseed), still held tight by the costumed police, speaks up now.

LINSEED

The City may not be in peril,
O'Hara, but you and your clumsy
clods are!

Commissioner Gordon and Chief O'Hara exchange a glance.

COMMISSIONER GORDON

I seem to recognize that voice.

LINSEED

You should, Commissioner.

CHIEF O'HARA

(in despair)

If it's who I think it is --
and I think it is -- I'll be
walkin' a beat on Phony Island.

COMMISSIONER GORDON

(to the police)

Unhand him, gentlemen.

The Irish Pharaohs release the "King", who immediately tears off his mask. The police shudder. Chief O'Hara shuts his eyes.

CHIEF O'HARA

It's himself! Mayor Linseed!

COMMISSIONER GORDON

We all owe you an apology, sir.
We had a report that the evil
King Tut was back in town.

LINSEED

I'm not blaming you, Gordon.
You were doing your duty.

CHIEF O'HARA

But -- what about the real King Tut?

Cont.

42 Cont.

42
Cont.

COMMISSIONER GORDON
No doubt this subterfuge was part
of his plan. He may be at the
Ball at this moment!

CHIEF O'HARA
Then get back there, men. On the
double!

As the Irish Pharaohs start to leave:

LINSEED
And this time bring back the right
King. Or you, O'Hara, and the rest
of you, will all be walking a beat!

CHIEF O'HARA
(to his men)
Do all you can, men. Or it's
Phony Island for us all!

LINSEED
It won't be Phony Island. If
I can arrange it -- and you've
got the costumes for it -- it'll
be the Sahara Desert!

The Irish Pharaohs rush off.

BAT SPIN TO:

- | | | |
|----|---|----|
| 43 | INT. BALLROOM - GOTHAM CITY HOTEL - NIGHT | 43 |
| | The Ball is in progress. All is happiness and gaiety. Bruce, as Caesar, dances with Lisa as Cleopatra. As does Dick with Penny. When the music ends, Bruce returns Lisa to her gilded throne. | |
| 44 | ANGLE ON ENTRANCE | 44 |
| | With a fanfare of trumpets from his entourage, King Tut makes his royal entrance. He stops, surveys the room, beams as he sees: | |
| 45 | P.O.V. SHOT - THE THRONE | 45 |
| | and lovely Cleopatra (Lisa) seated on it. | |
| 46 | ANGLE ON ENTRANCE | 46 |
| | Tut turns to the Lord Chancellor and the Jester. | |

Cont.

46 Cont.

46
Cont.

TUT
Look at her! Every inch a Queen!

LORD CHANCELLOR
If you're talking measurements, I'd
say -- thirty-six, twenty-two,
thirty-six.

JESTER
And you can't beat those kind of
figures!

The King, enraptured, starts to cross to the throne.

47

ANGLE ON BRUCE AND DICK

47

with Aunt Harriet and Penny. They watch Tut approach the
throne.

DICK
(sotto)
You were right. It's Tut...

BRUCE
We'll play this cautiously, Dick.
Watch. And wait.

AUNT HARRIET
(overhearing)
Do you boys know that man?

BRUCE
If he's who we think he is, we
do.

DICK
And if we do, we'll deal with him.

PENNY
Heavens! You two make it sound
like a job for Batman and Robin!

BRUCE
I hardly think Dick and I rival
the Dynamic Duo, Penny.

48

WIDER ANGLE

48

as the Lord Chancellor and the Jester approach.

LORD CHANCELLOR

Mr. Wayne?

BRUCE

Yes.

LORD CHANCELLOR

We're from the police.

JESTER

We've been ordered to apprehend
the man disguised as King Tut.

BRUCE

Yes, I know.

AUNT HARRIET

Is something wrong?

DICK

Don't worry, Aunt Harriet.

PENNY

Well spoken, noble Marc.

LORD CHANCELLOR

We have a plan, if you'll help us.

BRUCE

Of course.

LORD CHANCELLOR

(indicating)

See the exit over there?

Bruce and Dick look off.

49

P.O.V. SHOT - AN EXIT

49

Beside it stands a group of husky gladiator types.

50

BACK TO SCENE

50

LORD CHANCELLOR

They are also police.

JESTER

The King seems to be attracted
to Queen Cleopatra.

DICK

(looking off)

You can say that again!

51 P.O.V. SHOT - THE THRONE 51

Tut stands before Cleopatra (Lisa) in blind adoration. She, on the other hand, appears a bit nervous.

52 BACK TO SCENE 52

LORD CHANCELLOR

(to Bruce)

If you could ask the young lady to dance with the King -- and steer him over to that exit, we can capture him quietly, without disturbing the others.

BRUCE

I'll try to oblige...

He crosses to the throne. The Lord Chancellor and the Jester move toward the designated exit.

53 ANGLE ON THRONE 53

Bruce **approaches** the throne, whispers to Lisa, who nods. She steps down from the throne and into the arms of Tut. They dance off.

54 TWO SHOT - CLEOPATRA (LISA) AND TUT 54

dancing. She is dexterously maneuvering him toward the exit.

CLEOPATRA (LISA)

It's an honor to dance with
Your Majesty.

TUT

The pleasure is all yours, my sweet. Not every young girl gets to wrap her arms about the King!

55 ANGLE ON EXIT 55

As they reach the exit, the Gladiators surround them, move off with them.

56 HALLWAY OUTSIDE EXIT 56

A Gladiator immediately puts a gag over "Cleo's" (Lisa's) mouth, while others carry her away. Tut and the remainder of the Tutlings follow.

57 ANGLE ON BRUCE AND DICK

57

with Aunt Harriet and Penny.

AUNT HARRIET

What a short dance!

PENNY

Yes. It's not like Lisa to go
off with a stranger.

At this moment a cordon of Irish Pharaohs hurries up.

"PHARAOH"

Mr. Wayne, have you seen King Tut?

BRUCE

The police just took him away.
(suddenly, horrified)
Or did they?

"PHARAOH"

We're the police, sir!

BRUCE

Come on, Dick!

They race across the room toward the exit, followed by
the police.

58 AT EXIT

58

No sign of Tut, or of Lisa.

BRUCE

(to "Pharaoh" sharply)
Notify Commissioner Gordon!

BAT SPIN TO:

59 INT. TUT'S ROYAL BARGE - NIGHT

59

Tut and his Tutlings hustle a protesting Lisa into the
throne room. Tut looks to a reluctant Neila lying on the
pillows.

TUT

Arise, handmaiden!

Neila gets slowly to her feet.

TUT

(to the slave
girls)
Attend my Queen!

59 Cont.

59
Cont.

As Tut and the Tutlings hoist Lisa onto a throne next to his, the slave girls slink up and start the ostrich fanning bit.

TUT

(to the Tutlings)

The police - and no doubt Batman
and his Bird Boy will be seeking
us. Away - to the Royal Palace!

The Lord Chancellor and the Jester hurry to the front of the Land Barge. The Lord Chancellor takes the driver's seat.

BAT SPIN TO:

60 INT. BATCAVE - NIGHT

60

Bruce and Dick, now attired as Batman and Robin, stand at the giant lucite lighted map of Gotham City.

BATMAN

The last time Tut showed up in
Gotham City, the Royal Barge
was in the park.

DICK

But where? Obviously he's
moved it.

Batman adjusts knobs, and suddenly the screen lights up.
A moving light is seen.

BATMAN

I took the precaution of placing a
homing device in Lisa's clothes.

The dot stops moving.

BATMAN

We've got them zeroed in!

ROBIN

Let's go!

BATMAN

Un momento, amigo.

He picks up the Red Phone, speaks into it.

Cont.

60 Cont.

60
Cont.

BATMAN

Commissioner - you've heard the news, of course.

(listens)

We've located the Royal Palace. Undoubtedly King Tut has taken Miss Carson there. A deserted halvah factory in the deserted halvah factory section **downtown**.

(listens again)

I'm sorry, sir. Robin and I had better attempt this one ourselves. A girl's life is in danger. This mission has to be accomplished quietly.

He hangs up. The Dynamic Duo race to the Batmobile.

BAT SPIN TO:

61 INT. THE DESERTED HALVAH FACTORY

61

The room we see is a duplicate of the throne room of the Land Barge - there are now two thrones. Lisa, as Cleopatra, has been enthroned on the throne next to that of Tut, who eyes her with adoration, slightly mixed with avarice. Neila, on the pillows below, consumes sour grapes and looks up at Lisa with jealous hatred.

TUT

And now, my love, it shall be eternity! For at last I have found you!

LISA

But - I'm not Cleopatra. I'm Lisa Carson! And I live right here in Gotham City! On the fashionable lower East part of the upper West side!

TUT

Your home is the Nile!

LISA

(protesting
violently)

I've never been to the Nile -
and I'm never going!

TUT

Fate - and I - will return you there.

LISA

If this is a joke, I've had enough!
(reaches for
his mask)
Who are you, anyway?

Tut pushes her hand away.

TUT

King Tut, Master of Thebes,
King of the Nile!, Moon-God of Thoth!
Any other questions?

LISA

(deflates)

I have a very wealthy father.
He'll pay you anything to let me go!

Cont.

61 Cont.

61
Cont.

NEILA
(looking up)
Yeah - a Queen's ransom.

The Lord Chancellor and the Jester exchange a greedy glance; Tut's greedy glance is in the direction of Cleopatra.

TUT
There is no money in the world
to equal the rapture of having
my Queen by my side - forever!

BAT SPIN TO:

62 EXT. WAREHOUSE - NIGHT

62

Batman and Robin leap out of the Batmobile, go to the entrance of the warehouse, try the door.

BATMAN
Bolted tight.

ROBIN
Shall we try the Batmelter on the lock?

BATMAN
No, old chum. We must find other means!

He looks off.

63 P.O.V. SHOT

63

A fire escape.

64 TWO SHOT - BATMAN AND ROBIN

64

Batman turns to Robin.

BATMAN
Watch the door! I'll see what I can find above!

65 ANGLE ON FIRE ESCAPE

65

As Batman quickly dashes up it.

66 ANGLE ON ROOF

66

We see an elevator shed, and nearby, a skylight. Batman goes to the skylight, peers down.

67 P.O.V. SHOT - THE THRONE ROOM 67
from Batman's angle.

68 INT. THRONE ROOM 68
Lisa is pleading with Tut now.

LISA
I meant what I said about my
father. He'll pay anything!
He's in the phone book. All you
have to do is call him!

TUT
Tomorrow, my dear. After our
wedding night.

Lisa recoils as he leaves his throne and goes to her.

69 ANGLE ON LORD CHANCELLOR AND JESTER 69
The Chancellor nudges the Jester. The Jester nods.
Quietly they steal off.

70 ANGLE ON BATMAN 70
working on the skylight to find a means of entrance.

71 INT. WAREHOUSE - AT ENTRANCE 71
The Lord Chancellor turns to the Jester.

LORD CHANCELLOR
If that kid ain't kidding, there
could be a fortune in this!

72 EXT. WAREHOUSE ENTRANCE 72
Robin is examining the lock when suddenly the door opens
and the Lord Chancellor and Jester grab the struggling
youth.

JESTER
How about that? The first robin
of Spring!

LORD CHANCELLOR
Let's take him to the head bird
watcher! The King himself!

They drag Robin inside.

73 EXT. ROOF - BATMAN 73
 working on the skylight. As he opens it he sees:
 74 P.O.V. SHOT 74
 Robin being hauled before the King.

TUT
 Aha! A bird of prey! Tie him
 up!
 (as the Tutlings
 obey his command)
 If Boy Wonder is here, his
 Caped Companion can't be far
 behind.

BATMAN'S VOICE
 (o.s.)
 You're right, Your Highness!

Tut looks up, startled, and a second later Batman drops into scene, landing on Tut and knocking him to the floor. For a second all the Tutlings are in shock. Batman looks to Lisa.

BATMAN
 Make a run for it, Lisa!

Lisa, relieved, dashes from the throne toward the entrance. Neila trips her and Lisa falls.

75 ANGLE ON BATMAN 75
 leaping up from the stunned Tut, he does battle with the Tutlings at hand.
 76 ANGLE ON ROBIN 76
 struggling with the ropes that bind him, without success.
 77 ANGLE ON TUT 77
 coming to, gets to his feet.
 78 WIDER ANGLE 78
 to show Batman doing battle royal with the Tutlings and winning. But just as he disposes of the last Tutling, the King picks up a blunt object (the Jester?) and conks Batman, who falls to the floor, unconscious. Now the Tutlings slowly rise to their feet.

Cont.

78 Cont.

78
Cont.

TUT

Return the Queen to her throne!

Tuttlings put Lisa back on the throne, tie her to it.

TUT

Now - what shall we do with our
mortal enemies - who shall not be
mortal much longer?

LORD CHANCELLOR

Torture is always good clean fun.

TUT

Torture is too good for them.

Thinks a moment.

TUT

Aha! For the moment we shall
leave Boy Wonder tied up -- to
decide his ultimate fate. But
for Batman --(claps his hands,
an order)

-- bring the Royal Casket!

Two Tuttlings bring up the casket we have seen before.

TUT

Place my friend in it...!

Tuttlings obey the order, just as Batman comes to and
struggles. But in he goes, ready or not.

TUT

And seal the top!

This order, too, is followed, Tut emits a royal cackle.

TUT

Take the Revolting Rodent to the
freight elevator!

BAT SPIN TO:

79 EXT. ROOF TOP - NIGHT

79

A large vat of water stands on the roof. The casket con-
taining Batman is held by a block and tackle just above
the water. Tut and his men look on as do Robin, Lisa and
Neila. Robin continues struggling to free himself of his
bonds but is rapped over the head whenever he struggles

79 Cont.

79
Cont.

too ardently. Lisa cannot believe what she is seeing.
Tut stands at a rope attached to the block and tackle.

TUT

Friends, Egyptians and Countrymen!
Lend me your ears! I come to
drown Batman, not to praise him.
The evil that men do lives after
them but, in this case, the good of
Batman will be interred with his
bones. If you have tears, prepare
to shed them now. For this is the
most unkindest cut of all.

And with that, he whips out a dagger and slashes the rope.
The casket falls into the vat of water with a splash.

80 CLOSE ON VAT

80

We see the bubbles coming out of the vat.

81 CLOSE ON TUT

81

He looks over the edge of the vat as the bubbles keep
bubbling.

TUT

It's not that I love you any less,
Batman. It's simply that I love
me more.

(to the others)

Come Tutlings! Bid farewell to
Batman! May his be a sodden and
watery grave!

82- QUICKS CUTS OF:
85 A - ROBIN'S ANGUISHED FACE
B - LISA'S ANGUISHED FACE
C - TUT'S DELIGHTED FACE
D - THE BUBBLING VAT

82-
85

SUPER TITLES AND NARRATION OVER THE ABOVE.

NARRATION

IT APPEARS TO BE A DEATH WORSE
THAN FATE!
BATMAN HAS BEEN IN STICKY SITUATIONS
BEFORE, BUT NEVER LIKE THIS!!!
AND WHAT OF ROBIN, WHO'S FIT TO BE TIED???
IS THIS BATMAN'S WATERLOO???
TUNE IN TOMORROW, SAME BAT-TIME
SAME BAT-CHANNEL....AT YOUR OWN RISK.

FADE OUT

PART TWO

FADE IN

86 EXT. ROOF TOP - NIGHT

86

We SEE the vat in the middle of the roof top. King Tut stands near it, laughing. Robin is being held in check by one of the Tutlings; his arms are bound. Lisa looks on in fear. Neila couldn't care less.

NARRATOR

AS YOU MAY OR MAY NOT RECALL...

87 CLOSE ON VAT

87

Bubbles emanate from the sarcophagus.

NARRATOR

...WE LEFT BATMAN SEALED INSIDE AN
EGYPTIAN SARCOPHAGUS FIVE FEET
DEEP IN WATER!!!

88 CLOSE ON ROBIN AND LISA

88

They view the proceedings with much alarm.

NARRATOR

FOR YOU, ONE WHOLE DAY HAS PASSED
SINCE THE DEED WAS DONE. FOR OUR
PRINCIPALS, NOT ONE SECOND HAS
ELAPSED!!!

NARRATION FADES.

89 CLOSE ON TUT

89

He is beside himself with glee as he looks at the bubbling vat.

NARRATOR

THE WAY IT LOOKS, WE MAY BE
WITNESSING THE FINAL CHAPTER
IN BATMAN'S BRAVE LIFE.

90 WIDE ANGLE - ROOF TOP

90

NARRATOR

DON'T MOVE AN INCH. THE MOST
INCREDIBLE OCCURENCES HAVE YET
TO OCCUR!!!

FADE OUT

END OF REPRISE

FADE IN

- 91 EXT. ROOF TOP - NIGHT 91
- The scene is as we left it. Robin continues to struggle but is rewarded by raps on his noggin. Lisa's face reflects the terror of the situation. Neila is tugging on Tut's robe, trying to get him to leave. Tut stands over the vat. SUPER SEGMENT TITLE.
- 92 CLOSE ON TUT AT VAT 92
- He wears a sly grin.
SUPER GUEST VILLAIN CREDIT.
- 93 CLOSE ON ROBIN 93
- His lips are thin, his eyes are narrowed.
SUPER PRODUCER CREDIT.
- 94 OVERHEAD SHOT OF VAT 94
- The bubbles bubble weakly now.
SUPER WRITER CREDIT.
- 95 WIDE ANGLE 95
- Tut steps away from the vat and walks to his sycophants.
SUPER DIRECTOR CREDIT.
- TUT
- The die is cast, Tuttlings.
Never again will Batman poke
his nose in my business.
- NEILA
- Can we get off this roof? I'm
freezing!
- TUT
- It shall be done. Follow me,
friends. We have much to do.
- Robin tries to free himself with one last ditch attempt and is knocked silly by the Lord Chancellor who then hoists the Boy Wonder over his shoulders. The Royal Party walks to an exterior stairwell and depart.
- 96 OVERHEAD SHOT OF VAT 96
- CAMERA MOVES IN CLOSER as the bubbles get weaker. Finally, they stop. We stay on this for a few agonizing seconds. Then, NARRATOR speaks the thought we all share.

Cont.

NARRATOR
CAN IT BE? IS BATMAN DOOMED?
IN TIMES PAST HE WOULD HAVE
ESCAPED BY NOW. OH, GLOOM. THE
BUBBLES HAVE CEASED. BATMAN
BREATHES NO MORE. OR DOES HE???

STRAIGHT CUT TO:

97 INT. WAYNE LIVING ROOM - NIGHT

97

Alfred is busy puttering and Aunt Harriet is muttering.

AUNT HARRIET
I can't imagine what's happened
to Bruce and Dick, Alfred. It's
hours past their bedtime.

ALFRED
Perhaps they're with the police,
Mrs. Cooper. Helping to locate
the missing girl.

AUNT HARRIET
That's more a job for Batman and
Robin, Alfred. Bruce and Dick are
hardly the heroic types.

ALFRED
Yes, I'm afraid so, Mrs. Cooper.
They're anything but Batman and
Robin.

AUNT HARRIET
(yawns)
It's getting late. I think I'll
get to bed. Good night, Alfred.

Aunt Harriet walks out of the room, Alfred heaves a sigh
and walks out of the room.

98 INT. WAYNE MANOR STUDY - NIGHT

98

Alfred walks into the study, looks around. He appears to
be pondering something. He walks to the Shakespeare head,
flips it open and activates the switch. The panel slides
back. He walks to the poles and begins to dust them with
a rag.

99 CLOSE ON ALFRED

99

He continues dusting and then runs his hands along the pole. Now he smiles, thinks a moment, then...

ALFRED

Why not?

And with that, he leaps onto the pole marked 'BRUCE' and slides down.

100 INSERT SHOT - (STOCK) 100

A hand reaches out and hits switch labeled 'NEGATE BRUCE'S CHANGE.'

101 INT. BATCAVE 101

Alfred lands at the base of the poles, broadly smiling. He looks up from whence he came. Obviously, the trip has been great fun. Now he walks across the Batcave, dusting as he goes. His ears perk up when he HEARS a BEEPING o.s. He walks to a machine marked 'WIRELESS TRANSMITTER - FOR USE IN EMERGENCIES ONLY.' Alfred's eyes widen as he HEARS a message being BEEPED at him. He sits down and listens to the rhythmical SOUND. Now he starts to write something on a handy pad.

ALFRED

Great Scott!!!!

He hops on Alfcycle and pedals OUT.

BAT SPIN TO:

102 INT. DESERTED HALVAH FACTORY - NIGHT 102

Tut is chucking Lisa under the chin. She reacts with disdain. The others look on. Robin, bound, in SHOT.

TUT

You react with disdain, my dear.
No matter. You don't know me
well enough yet. And to know me
is to positively adore me. Is
that not right, Tutlings?

LORD CHANCELLOR

Truer words were never spoken,
sire.

JESTER

We kiss the ground you walk on,
Almighty evil one.

Cont.

102 Cont.

102
Cont.

NEILA

I personally think you've gone
off the deep end, Tut.

TUT

Silence, Neila - sluggard of
Thebes. All right, fellows,
gather up yon Bird Boy. We go
now to Cleopatra's Needle Company
in the run-down suburb of
Phoney Island -- there to spend
my nuptial night.

The Jester lifts the bound Robin and tosses him over his
shoulder.

LISA

There won't be any nuptial night!
(cries)
I want to go home!

TUT

And so you shall! Home - in
glorious triumph and splendor -
to the Nile!

LISA

When my Father finds out about
this, he's going to run you out
of town on a rail!

TUT

Your Father, dear child, lies a
mouldering in the grave in Rama,
great city of the Sahara. Come
let us begone!

They start to walk outside through a door.

103 EXT. BUILDING - LAND BARGE DOORWAY - NIGHT

103

All of them step into the Land Barge, Tut is the last one.
The Jester walks to the driver's seat.

TUT

As soon as we get there, prepare
the boiling oil for Robin. I
like my fowl well done.

JESTER

Right.

The Land Barge drives OUT OF FRAME.

104 EXT. A DARK DOORWAY NEARBY - ALFRED 104
The suave servitor has heard every word. Now he looks up.
BAT SPIN TO:

105 EXT. ROOF TOP - VAT - NIGHT 105
The bubbles have ceased bubbling. Alfred comes into SCENE, SEES the vat, utters a silent prayer and pulls a plug on the side of the vat. Water immediately begins to pour out from the side. Alfred steps into the vat.

106 CLOSE ON ALFRED IN THE VAT 106
The water recedes as Alfred stands over the vat. Now the gentlemanly gentleman's gentleman pries open the sarcophagus with a handy screwdriver and WE SEE the unbreathing FORM of Batman.

ALFRED
My word!
And with that, Alfred begins to slap Batman's face.

107 INT. LAND BARGE - NIGHT 107
It rumbles along. Tut is doing his darnedest to get Lisa to like him but she will not respond.

TUT
Why don't you admit it, lovely Cleo?
Fate pushed us together and now
no man can split us assunder.

LISA
For the last time. My name is
not Cleopatra and you are not
King Tut.

LORD CHANCELLOR
She speaks heresay, omnipotent one!!

TUT
Indeed she does, Lord Chancellor.
But I am willing to overlook it,
in one so beauteous as she.

LISA
Please, I beg of you. Next to
Bruce Wayne, my father is probably
the wealthiest man in Gotham City!
He'll pay anything to get me back!

Cont.

107 Cont.

107
Cont.

JESTER

She speaks with straight tongue,
sire. Andrew P. Carson has tons
of the stuff.

LORD CHANCELLOR

We could make a good deal. The
market is strong for young
heiresses right now.

TUT

Silence, Tutlings! No deal will
be consummated until after our
nuptials. As soon as we are wed
I'll sell her to the highest
bidder. I'm well aware that she
will fall under the classification
of used merchandise, but, that is
my decision. I have spoken.

The Jester hits a gong like the J. Arthur Rank movies
begin.

JESTER

He has spoken.

LISA

I'll do anything if you call
my Father now!

TUT

(beckons evilly)

Come closer, my sweet. Begone,
Tutlings. The King would have a
few delicious moments with his
beloved...

The other Tutlings begin to file OUT, as Lisa approaches
Tut very hesitantly.

108 EXT. ROOF TOP - NIGHT

108

Batman is lying on the tarred roof. The sarcophagus is
in another area. Alfred continues to slap Batman's face.
Finally, the blue-clad body stirs.

BATMAN

Uh...ohhhh.

ALFRED

Thank Heaven. You're alive.

Cont.

108 Cont.

108
Cont.

BATMAN

Just barely, Alfred.

ALFRED

I came as soon as I received
your Morse Batcode message. It
was most propitious that I happened
to be dusting the Batcave when you
sent it.

BATMAN

I counted on your love of your
work.

ALFRED

Why didn't you use the Batcommunicator,
sir?

BATMAN

It was ruined by the water seeping
in.

ALFRED

I don't understand how you managed
to survive with no air for such a
great length of time, sir.

BATMAN

I put myself into a trance not
unlike the Indian fakirs do. It
requires extreme concentration,
but managed to slow my heart and
respiratory systems to a crawl.

ALFRED

You must have been without air for
more than an hour!

BATMAN

I know of one fakir who was buried
for three years!

ALFRED

Incredible, sir.

BATMAN

Not really...he died.

(Batman stands)

If we're going to free Robin, we'd
best hurry, Alfred. I'm A-okay
now.

They move OFF toward the stairwell.

109 INT. ROYAL LAND BARGE - NIGHT

109

Lisa is dropping grapes into Tut's mouth and he appears to be much more benign than last we saw him. Lisa is obviously buttering him up.

LISA

So will you call him? I promise
he'll make you a rich man...

TUT

Well...all right. But he can't
pick you up until after the
wedding. That's our bargain.

LISA

Would I lie to you, Tutty-babby?

We can SEE that Lisa has her fingers crossed.

TUT

What's his telephone number?

Tut reaches for a telephone that's inside a tiny sarco-
phagus.

110 INT. ANDREW CARSON'S PALATIAL APARTMENT - ON CARSON - 110
NIGHT

ANDREW P. CARSON, a handsome greying man, paces the floor
of the well-appointed room.

NARRATOR

MEANWHILE, IN ANDREW P. CARSON'S
PALATIAL APARTMENT, A WORRIED
FATHER IS WEARING A HOLE IN THE RUG.

111 LOW ANGLE SHOT - RUG 111

We SEE that the room has a very thick rug but there is a
trough running through it where Carson treads.

112 WIDE ANGLE - ROOM 112

Carson continues pacing and wringing his hands. The
phone RINGS. Carson races to it.

CARSON

Hello!

INTERCUT:

113 TUT IN LAND BARGE (LISA AT HIS SIDE) AND CARSON IN
APARTMENT - NIGHT

113

TUT

Mr. Carson? This is your future
son-in-law.

CARSON

What?

TUT

I'm sure you'll welcome me into
the family. I come from very
good stock. My Father was a King
and so am I.

CARSON

(angry)

What have you done with and/or to
my daughter?

LISA

(into phone)

I'm safe, Daddy.

TUT

And she'll remain safe for the
paltry sum of eight million,
three hundred thousand, four
hundred eighty-seven dollars
and twelve cents. A Queen's
ransom.

CARSON

I see. But why such an uneven
amount?

TUT

It's what I need to pay off the
mortgage on the Pyramids. The
interest rate over thirty-four
hundred years is positively
usurious!

CARSON

Very well. As long as she's in
no danger, no sum of money is too
great. Now, what about the
arrangements? It will take me
a while to get that much cash.

TUT

We must deal through an intermediary.

Cont.

113 Cont.

113
Cont.

CARSON

I have an idea. My company sponsors the daily Phone Jockey show on the radio. When I've gathered enough money, I'll call in and say: The Sleet in Crete is never very neat.

TUT

You've got it.

CARSON

Keep listening to the program.

TUT

But I warn you. Don't call the police. It will mean Lisa's life.

Carson hangs up.

CEASE INTERCUT:

114 STAY WITH CARSON - NIGHT

114

He lifts the phone, dials operator.

CARSON

Operator? Get me Commissioner Gordon.

BAT SPIN TO:

115 INT. BATCAVE - NIGHT

115

Batman and Alfred stand at a small laboratory table featuring beakers and Bunsen burners and the like. Batman wears rubber gloves over his gloves as he pours one test tube into another. Alfred looks on in awe.

BATMAN

So Tut plans to boil Robin in oil, eh?

ALFRED

He mentioned something to that effect, sir.

BATMAN

We'll soon see about that.

Now Batman pours the results of his work into a teeny bottle no larger than a half ounce perfume bottle.

BATMAN

Drawing upon my vast storehouse of chemical knowledge, I have herein concocted an alchemist's fluid which will neutralize the effect of boiling oil.

ALFRED

Exactly what does it do, sir?

BATMAN

I'm not quite sure, Alfred. It's the first time I've ever tried this experiment.

Batman removes the gloves, steps away and walks to the Giant Lucite Map of Gotham City.

BATMAN

Now -- let's see if we can figure out where that monstrous mountebank is hiding out.

The PHONE BEEPS. Batman walks to it.

BATMAN

Yes, Commissioner.

INTERCUT:

116 BATMAN IN BATCAVE WITH GORDON IN HIS OFFICE - NIGHT

116

GORDON

Are you familiar with
Jolly Jackson, the Phone
Jockey?

BATMAN

Isn't he the man who takes
calls from people and insults
them on the air?

GORDON

Exactly. And, here's our
problem...

BAT SPIN TO:

117 INT. RADIO STATION BOOTH - JOLLY JACKSON AND SECRETARY - NIGHT 117

JOLLY JACKSON, a fast-talking radio man is on the phone with one of his many fans. His SECRETARY, LUCRECIA, sits and takes notes and screens the calls before she gives them to him. At the moment, the lissome wench is talking on the microphone.

LUCRECIA

So all you culture vultures,
remember, seats are now on sale
for the final performances of
Pierre Marquis and his puppets
at the Mermaid Theatre.

(finishes reading)

Ready to take another call,
Jolly Jackson?

JOLLY

You said it, sweetheart.

Jackson presses a button.

JOLLY

Our number is QUentin three-
eight-two-five-seven and the
program is Open Mouth. Hello.

WOMAN'S VOICE

(o.s.)

Mr. Jackson?

JOLLY

Speak up, lady. You're on the
radio.

Cont.

117 Cont.

117
Cont.

WOMAN'S VOICE

(o.s.)

I want to know what to do about
my husband.

JOLLY

What's wrong?

WOMAN'S VOICE

(o.s.)

The Doctor told me he has to
get the sea breezes for his
health but we can't afford to
go away to an ocean resort.
What do you suggest?

JOLLY

Fan him with a herring!

Clicks off the phone, turns to Lucrecia.

JOLLY

Why do these people bother me
with this nonsense?

Lucrecia shrugs her answer. Jolly presses another
phone button.

JOLLY

What's your beef?

INTERCUT:

118

BATMAN IN BATCAVE WITH JOLLY IN BOOTH

118

BATMAN

Mr. Jackson, this is Batman.

Jackson presses "OFF" button.

JOLLY

I had to cut you off there,
fella. No names, please.

BATMAN

But it's important that my
message is heard.

JOLLY

You're the eighth person who
called today claiming to be Batman!
It used to be Napoleon. Now it's
Batman.

118 Cont.

118
Cont.

BATMAN

But I'm really Batman, and I
have a message for King Tut.

JOLLY

Now I'm sure you flew the coop.

BATMAN

This is a matter of life and death.

JOLLY

That's what they all say. All right,
if you're really Batman then you are
a brainy guy, right?

BATMAN

Go on.

JOLLY

Tell me who said: 'Biography should
be written by an acute enemy.'?

BATMAN

Arthur James Balfour - born
eighteen-forty-eight, died
nineteen-thirty. It was quoted
by S.K. Ratcliffe in the London
Observer, January thirty, nineteen-
twenty-seven.

Jolly Jackson does a take, then lifts his finger off the
OFF button.

JOLLY

Folks, we have a very special
guest on the line today. A great
and good friend of yours truly --
Batman. He has a message for you.
Fire away, Caped Crusader.

BATMAN

This message is for King Tut only.
I request all other citizens of
Gotham City to comply with my
wishes and shut their radios off
for the next thirty seconds.

119- FIVE QUICK CUTS OF VARIOUS HANDS TURNING OFF VARIOUS
123 RADIOS

119-
123

124 INT. LAND BARGE - CLOSE ON TUT - NIGHT

124

He sits with a transistor radio plugged in his ear. Lisa and the others are in another section of the barge. As he listens, he gets angrier and angrier. Finally he growls and yells.

TUT

Curse you, Batman! May you fall down a flight of stairs and break every tooth in your mouth -- except one. And in that one, may you have a toothache for the rest of your natural life -- which won't be very long.

The others see him reacting and walk to his side, shrugging at each other. Tut looks at the Jester.

TUT

Bring me the phone.

125 INT. RADIO BOOTH - NIGHT

125

Jolly Jackson is talking into the mike.

JOLLY

Okay, you can turn your radios up again, folks. Good. For those of you who didn't hear what Batman had to say, it was very exciting. And to those of you who didn't turn off your radios, naughty, naughty.

(to Lucrecia)

Let's take another call, eh?

She nods, presses a phone button.

JOLLY

Jolly Jackson here. Can I help you?

INTERCUT:

126 TUT ON PHONE WITH JACKSON

126

TUT

This is King Tut speaking.

JOLLY

(wearily)

Here we go again.

Cont.

126 Cont.

126
Cont.

TUT

Tell that repulsive rodent...

JOLLY

Just a minute, Tutsy. Sorry to
do it, folks, but will you all
turn off your radios for another
few seconds.

127- QUICK CUTS OF FIVE HANDS TURNING OFF FIVE RADIOS
131

127-
131

132 BACK TO INTERCUT

132

JOLLY

Go ahead, sweetheart.

TUT

Notify that blue beanbag to
bring the money to Cleopatra's
Needle Company in Phoney Island.
Alone. And you can also tell him...

133 INT. BATCAVE - BATMAN - NIGHT

133

He has a transistor radio plugged in his ear, reacts.

BATMAN

Tsk, tsk, such language.

Batman takes the plug out of his ear, races for the
Batmobile, gets in and digs out.

BAT SPIN TO:

134 INT. CLEOPATRA'S NEEDLE COMPANY - NIGHT

134

A very mechanical-looking place featuring large needles of every size and shape. In the middle of the room is a large metal cauldron that is already bubbling with hot sticky oil. It looks like the world's largest fondue dish. Under it is a large burner. Tut gazes upon it with great satisfaction as Robin, Lisa, Neila and the others look on and await his royal pronouncement.

TUT

It's almost perfect.

135 CLOSE ON ROBIN

135

He struggles to free himself of his bonds but he is too well strapped against a pole.

136 CLOSE ON LISA

136

She sits on a portable throne, lashed to it like the figurehead that adorned ancient pirate ships.

137 CLOSE ON TUT

137

His face is a mountain of happiness.

TUT

Only a few more moments until
countdown. Then Robin will be
known as the oily bird!

There is no reaction from his men to that riposte.

TUT

Does that not tickle the funny
bone? Your King has make a yock.
Laugh, clowns laugh!!!

The Royal Jester and the Lord Chancellor laugh uneasily.

TUT

That's better. I think there is
more than enough room in there
for Batman, don't you?

138 THREE SHOT - TUT AND HIS MEN

138

JESTER

About Batman, sire. I thought we
rid ourselves of him once already
tonight.

Cont.

138 Cont.

138
Cont.

TUT

True enough. But the Caped Conniver seems to have a penchant for escaping from tight spots. He will not escape from this one.

139 INT. ANDREW P. CARSON'S PALATIAL APARTMENT - NIGHT

139

Batman is there in the midst of a conversation with Andrew P. Carson. Carson holds a large bag with a \$ written on its side.

CARSON

The banks were all closed and the most I could muster was slightly over six million.

BATMAN

Not enough. That fiend demanded eight million, three hundred thousand, four hundred eighty-seven dollars and twelve cents and not a penny less.

CARSON

What can I do?

BATMAN

For once, I don't know.

CARSON

Do you think he'll take a check for the difference?

BATMAN

It's worth a try.

Carson sits down and writes out a check.

CARSON

Batman, please promise me you'll make every effort to bring her home safely. She's the only daughter I have and I love her very dearly.

BATMAN

You have my word, Mr. Carson.

CARSON

This ransom will break me but I don't care.

Cont.

139 Cont.

139
Cont.

BATMAN

Break you? I was under the impression you were a multi-multi-millionaire.

CARSON

Everyone thinks so, but all I have is now in your hands. I was hoping to arrange a match between Lisa and Bruce Wayne. The combination of our fortunes would put me back on top, give me room to manipulate.

BATMAN

A marriage of convenience, eh?

CARSON

(nods)

It goes on all the time among the upper classes. Normally, I wouldn't dream of Bruce Wayne as Lisa's husband. He's a nice enough fellow but not marriage material for a girl like Lisa. Actually, you're more her style.

BATMAN

Me? I'm afraid not, Mr. Carson. My heart is pledged to a lady criminal. If she ever rehabilitates, I will ask her for her glove.

CARSON

Criminal? Which one is it, Batman? Marsha, Queen of Diamonds? Ma Parker? Catwoman?

BATMAN

(all business)

No time to tarry, Mr. Carson. Lest we forget, lives are at stake.

Batman hustles out.

140

INT. CLEOPATRA'S NEEDLE COMPANY - NIGHT

140

The boiling oil is boiling hot now. Tut is in conference with his two men. Robin and Lisa are next to each other, now tied back to back.

LISA

Robin. Is there any hope?

Cont.

140 Cont.

140
Cont.

ROBIN

For you, maybe. But I think my
goose is cooked.

Neila slithers over to them, keeping an eye on Tut all the while. Tut and his men are still busy talking. Neila doesn't look at Robin and Lisa as she speaks to them. Rather, she talks out of the side of her mouth and remains glued to Tut. It's all very surreptitious.

NEILA

Listen, kid. You want out, right?

LISA

I know my Father will send the ransom money, but I'm not so sure King Tut will release me.

NEILA

Knowing what kind of a fink he is, I'm positive that he'll grab you and the gelt.

Neila moves in between Robin and Lisa and begins to untie them.

ROBIN

You're going to help us?

NEILA

Frankly, Robin, I don't give a darn about you. But I want her out of here. King Tut is fat and lazy and extremely rude. But he's all I have. And with Lisa around, I don't even have that.

She finishes untying them. Robin and Lisa make a break for the door. Tut sees them attempting to escape.

TUT

Seize them!!!!

The two girls stop in their tracks. Robin stands in front of them as a defender. Tut, Jester and Chancellor jump on Robin and, combined, knock him senseless. The girls struggle to aid the fallen warrior but they are quickly wrapped in a large ribbon of some sort.

Cont.

140 Cont.1

140
Cont.1

TUT

The Queen is disloyal, and the handmaiden is a traitor! You have insulted your King. As soon as Batman and Robin have been properly done to a turn, both of you will join them in yonder vat.

Jester and Lord Chancellor drag Robin to the precipice of the vat. Tut looks at the oil as Robin appears to be regaining his senses.

ROBIN

You'll answer to Batman for this!

TUT

Boiled in oil! It was my dear Father's favorite spectator sport!

(to Robin)

And you, Batboy, will not be a spectator!

(to his men)

If my Master Plan is correct, the Cowled Cornball will arrive momentarily.

LORD CHANCELLOR

With the money!

JESTER

We'll clobber him!

TUT

No, please. No violence. I do not believe in it.

(cackles)

But torture is always fun. He will join his Caped Crony in a double birdbath!

He moves off, turns, claps his hands.

TUT

Slave girls, we are ready!

141 WIDER ANGLE - TO INCLUDE SLAVE GIRLS

141

Each of them stands by a huge hanging gong, with a sledge hammer at the ready.

TUT

Ten....

Cont.

141 Cont.

141
Cont.

One of the slave girls belts the gong.

TUT

Nine

The second slave girl kicks the gong around with her hammer.

142 QUICK SERIES OF INTERCUTS

142

of Tut calling off the numbers of the lovely slave girls banging of Lisa and Neila reacting of Robin reacting. Finally --

143 ANGLE ON TUT

143

speaking.

TUT

One

BONG from o.s. as one of the beauties bangs a bong.

TUT

ZERO!!

144 ANGLE - ROBIN

144

Tutlings lift him, ready to toss him in to the boiling oil, when SUDDENLY there is a SHATTERING, CRASHING SOUND from o.s. The Tutlings and Robin, like living statues, are suspended in motion as all look off in the direction of the SOUND.

145 CLOSE SHOT - TUT

145

astounded, as he looks off.

146 ANGLE - ENTRANCE OF NEEDLE FACTORY - NIGHT

146

Batman, with Batpropulsion, has smashed his way through the entrance doors (in the Batmobile!) pulls Batmobile to a stop, leaps out.

147 ANGLE - TUT

147

He turns to the Tutlings holding Robin.

TUT

Into the oil!

- 148 ANGLE - ROBIN AND TUTTLINGS 148
- The Tuttlings lift a struggling Robin, ready to toss him into the vat.
- 149 CLOSE SHOT - BATMAN 149
- He has taken a pellet from his Batbelt, throws it toward the vat.
- 150 ANGLE - THE VAT 150
- As the pellet hits it, the vat suddenly stops steaming.
- 151 ANGLE - BATMAN 151
- The Lord Chancellor and the Jester lunge toward him. Batman reaches into the Batmobile, pulls out the heavy canvas bag filled with the ransom, brings it down hard on the head of the two Tuttlings. Both hit the floor as the bag breaks and the green stuff scatters all around. Batman hurries off toward Robin.
- 152 ANGLE - VAT 152
- The two Tuttlings hurl Robin into the vat. BUT - what was boiling oil has become - by virtue of Batman's pellet - a highly pneumatic substance.
- 153 CLOSE SHOT - ROBIN 153
- He hits the surface of the vat and bounces high into the air. The vat has become a trampoline!
- 154 ANGLE - TUT 154
- as Robin drops on him, knocking him flat, and temporarily out of action.
- 155 ANGLE - BATMAN 155
- Tuttlings rush at him just as Robin comes up to join him. Batman and Robin toss Tuttlings onto the vat-trampoline.
- 156 ANGLE ON TUTTLINGS 156
- They fly into the air, come crashing down on their noggins on the cement floor.
- 157 SERIES OF SHOTS 157
- of the Battle Royal - Batman and Robin versus the Tuttlings, with Tuttlings being thrown onto the trampoline and hurtling through the air. (Possibly once or twice Batman and Robin hit the trampoline and take the flying route - but they land on their feet.)

INTERCUT WITH:

- 158 ANGLE - LISA AND NEILA 158
 watching, helpless.
- 159 ANGLE - KING TUT 159
 He regains consciousness, looks off, gets to his feet
 and starts to gather up the loot.
- 160 WIDER ANGLE - TO INCLUDE KING TUT 160
 He picks up the heavy canvas sack, which still contains
 most of the currency.
- 161 BACK TO BATTLE ROYAL 161
 with all hell breaking loose, and bodies flying through
 the air, propelled by the vat-trampoline.
- 162 CLOSE SHOT - KING TUT 162
 He has scooped all the money into the canvas bag, and
 takes it on the Royal Lam.
- 163 ANGLE - BATTLE ROYAL 163
 and its finish, with Batman and Robin standing among the
 inert bodies of the King's men. Batman turns to Robin.
- BATMAN
 Call the Commissioner. Tell him
 O'Hara's men can come now!
- He hurries off as Robin takes his Batsender from his
 Batbelt.
- 164 ANGLE - LISA AND NEILA 164
 Batman moves up to them, quickly cuts their ties.
- LISA
 (gratefully)
 Batman, how can I ever thank you?
- BATMAN
 Having you back with your father -
 and Bruce Wayne - is thanks enough
 for me.
- Robin rushes up to Neila, lifts her to her feet.

Cont.

164 Cont.

164
Cont.

ROBIN
Don't worry, Neila. Everything's
going to be all right.

NEILA
(looking off)
All right, my turban! The King
has blown the joint!

Robin, alerted by this, turns to Batman.

ROBIN
Tut is gone!!!

Batman looks off.

BATMAN
And he didn't go alone. He took
the money!

He turns quickly to Lisa.

BATMAN
Wait. Chief O'Hara and his men
will be here any minute. Keep an
eye on them, Robin. I'll get
Tut!

NEILA
Just my luck - from the Royal Barge
to the paddy wagon!

Batman rushes OUT.

STRAIGHT CUT TO:

165 PHONEY ISLAND PHUN HOUSE FOYER - NIGHT

165

We see an OLD LADY, dressed in an ugly print dress, seated in a ticket booth in foyer of the PHONEY ISLAND PHUN HOUSE - as the sign above her tells us. At the moment she is LAUGHING at the top of her droopy lungs. She looks like a mechanical woman. Tut runs INTO SCENE, huffing and puffing. He looks behind him to see if anyone pursues. Now he runs into a door marked ENTRANCE. The old lady keeps laughing like a machine. Batman runs INTO SCENE, looks in both directions, starts for the Entrance. It is, at this moment, we see the old lady is not a machine but a human being.

OLD LADY

Just a second there, rube.

BATMAN

(startled)

Huh?

OLD LADY

Twenty five cents if ya wanna go in. One other guy already snuck by me.

BATMAN

(as he reaches for
a quarter in his belt)

Was he a rather rotund chap
garbed in an unusual fashion?

OLD LADY

No, he was a fat fella dressed
funny.

BATMAN

I see.

Batman hands her a dollar, starts to leave.

OLD LADY

Don't ya want change?

BATMAN

Donate it to your favorite charity.

OLD LADY

Thanks, sport.

Batman goes into the door marked ENTRANCE and the old lady starts LAUGHING AGAIN.

- 166 INT. PHONEY ISLAND PHUN HOUSE 166
- It is very dark in here and we can barely see Batman. Stealthily he makes his way along a corridor. Suddenly all hell breaks loose. BELLS RINGS, LIGHTS FLASH and a grotesque mask leaps out against his face.
- 167 INT. ANOTHER SECTION OF PHUN HOUSE 167
- Tut, still puffing, walks into an area where dozens of spiders and snakes hang down from the ceiling. He leaps in the air, and YELLS.
- 168 BATMAN 168
- He continues walking and SEVERAL DIFFERENT COLOR LIGHTS FLASH in succession.
- 169 KING TUT 169
- He walks into an area that looks like a Batcave. Several bats hang upside down and a wierd WHISTLING is heard as he goes through.
- 170 BATMAN 170
- He comes to a precipice and slides down a chute.
- 171 KING TUT 171
- Continues walking into an area featuring SHRIEKS and MOANS and WAILS and in which everything is upside down. It's a small room with a chair and table and lamp on the ceiling. He walks past a hanging light fixture on the floor. Now an air hole blows his skirts up and he reacts by being jittery. He gets past this and approaches a door over which is a sign saying: ABANDON ALL HOPE, YE WHO ENTER HERE. Tut takes a deep breath and goes through. As he does this, Batman steps into the room, races across the air hole (His cape flies up) and goes through the same door.
- 172 INT. THE STRANGE ROOM 172
- The doors and windows are all cut at Caligari angles and several different colored lights play on the multi-colored walls. (NOTE: THE ENTIRE SCENE SHOULD BE SHOT WITH VARIOUS STRANGE LENSES - WIDE ANGLE, ETC. SO THE OVERALL EFFECT IS ONE OF MADNESS AND DISTORTED VISION.) Batman and Tut face each other.

Cont.

172 Cont.

172
Cont.

BATMAN

Stand and deliver, Tut!
Your royal reign has ended!

KING TUT

(scornfully)

Batman, you've been a thorn in
my regal side for too long. If
you want me to surrender, you'll
have to overpower me!

BATMAN

Don't be absurd, Tut. You're
out of condition! One blow
and you'd be reduced to a tower
of Egyptian jelly!

KING TUT

(angrily)

Is that so!!!

BATMAN

Yes, that's so.

KING TUT

(meekly)

Really?

BATMAN

You don't stand a ghost of a
chance with me.

KING TUT

Well, you've convinced me.

BATMAN

It's better this way.

Tut walks toward Batman and appears to be handing him
the sack of money. Instead, he raps Batman over the
head with it. Batman is stunned for a moment and Tut
races out.

173 INT. PHUN HOUSE FOYER - NIGHT

173

Tut runs out of the door marked: EXIT, looks in both
directions and is soundly whacked on the noggin by an
umbrella in the hands of the old lady. He falls. She
reaches into the bag, removes a dollar.

Cont.

173 Cont.

173
Cont.

OLD LADY

Nobody gets into the Phoney Island
Phun House without paying!!!

Batman races out of the exit and almost near trips over
Tut. Tut is now regaining his senses.

KING TUT

Yes, this year's curriculum
includes a visit to the archeological
museum and...

(looks at Batman)

Oh, no. Did it happen again?

BATMAN

It certainly did.

KING TUT

(contritely)

Did I hurt anybody in my alter
ego role as King Tut?

BATMAN

Only yourself, Professor.
Only yourself.

Batman helps Tut to his feet and they slowly walk off
as the Old Lady watches them and wonders what this is
all about.

FADE OUT

END OF PART TWO

TAG

FADE IN

174 INT. HALLWAY IN APARTMENT BUILDING - NIGHT

174

Bruce Wayne and Lisa Carson walk down the hallway to a door marked APARTMENT 31-F. They stop at the doorway.

LISA

It's been a lovely evening,
Bruce.

BRUCE

I've had a wonderful time, too.
A shame our date had to be spread
over two nights. But King Tut
had other plans for you.

LISA

How is the poor deluded man?

BRUCE

I understand he's undergoing
therapy to help cure his ailment.
When he's not functioning as
King Tut, I'm told that he's actually
quite normal.

LISA

All of us have alter egos we
submerge.

BRUCE

True. So true...

There is a beat.

LISA

Would you like to come in for
a glass of milk and cookies?

BRUCE

I'm afraid it's a bit late.
(looks at his watch)
Ten-thirty.

LISA

Will you call me again?

Cont.

174 Cont.

174
Cont.

BRUCE

I wonder if that would be wise,
Lisa. You're a very attractive
girl and would make some lucky
man a marvelous wife. Unfortunately,
I'm not that man. My work is my wife.
You'd be wasting time with me.

LISA

I don't think it's wasting time,
Bruce.

Bruce takes her hand and shakes it.

BRUCE

It's been very nice knowing
you, Lisa. Let's break clean.

She disdains his hand and, instead, puts her arms
around him.

LISA

Don't I get a good-bye kiss?

BRUCE

A...kiss?

LISA

A kiss!

BRUCE

Well, if you insist.

LISA

I do!

She grabs him and kisses him full on the lips. At
first he is stiff, then he responds. Finally they
separate although still cling to one another. They
whisper.

BRUCE

Milk and cookies did you say?

LISA

I made the cookies myself.

Cont.

174 Cont.1

174
Cont.1

BRUCE
(sighs, then looks
at camera)
Man cannot live by work alone.

Lisa opens the apartment door, Bruce adjusts his tie to a nattier position and the two of them walk in. The door closes gently and we:

FADE OUT

THE END

